

NUMBER of the leading musicians

and music lovers in Paris have set

pens and other forces against the encore system. They have formed them-

core system. They have formed them-selves into a society for the prevention of-really one might say cruelty-and Isn't it? They claim that the injudi-cious encore spoils the effect of the inusio and that all applause should be left till the end of a concert in order to preserve the harmony of the whole.

While this may be going too far for Salf Lake andlences, would it not be

fleets that good or bad he will be called again before the audience anyway. One or two of the real artists in music of this city have never allowed encores, and even where their pupils are most

codially received, by an audience com-pesed largely of appreciative admirers, the encore is not demanded, because all know that it will not be given. Most concert programs are arranged with proper regard to the time neces-

with proper regard to the time necessary for the performance, and when that time is infringed upon repeatedly for encores, the audience goes away thoroughly weary and in rather a bad frame of mind. The recitals which please most are those having a brief but trail a property from

but truly n-presentative program from which encores are barred.

The musical event of the past week for the whole of Utah was the Blau-velt concert at Ogden Wednesday even-

ing. Although Salt Lake was denied the privilege of hearing the great sing-er, many Salt Lakers availed them-

Evans as is as follows: PART I.

(a) Reverse (b) Mazurka Miss Allen.

Readings-
(a) "Riding Down"

(b) "Little Boy Blue"

Paul La

The patrons of the Sunday night con

request) Liszt
Sextette from "Lucia" Donizetti
"Stars and Stripes Foreyer" (by re-

Quest) Sousa Overture to "Norma" Bellini

work a like interest.

Lake audiences, would it not b well to adopt at least a measure of their idea, and discourage the encore fiend by ignoring him, How frepuently does the encore fail to be even a compliment to the muscles when he re-

their faces, and incidentally their

THE SONG ALL JAPAN IS SINGING IN



THE JAPANESE NATIONAL ANTHEM.

It is very short. The words, roughly translated from the Japanese, are as follows: "The reign of our emperor....will last thousands of years.....just as long, indeed, as a tiny stone.....which is growing into a big rock.....gathers its moss." These words are repeated three times to the same music.

* * 5 The class in musical history meets for the first time tomorrow evening at Mrs. Osborne's studio, Because of the departure of Herr Mejewski the class will be discontinued for the present.

Mr. Walter Tattle, one of the few harpists of the city, will give some se-lections for the harp at the regular meeting of the Ladies' Literary club

A splendid concert for the benefit of St. Ann's orphanage is being planced for the middle of next month, the date especially favored being St. Patrick's

er, many Salt Lakers availed themselves of the opportunity to go up and listen to her. It was gratifying to note that she was accorded a warm reception by the music lovers of the Junction City, and received a perfect ovation from them. It is good news for Salt Lake to learn that it may be possible to secure her for March 2, or on her return trip. If the Philharmonic society does nothing more this winter than it has already accomplished in bringing about a more active interesting affairs musical and in negotiating with some of the leading musicians of the country and interesting them in the music of this city, it will have demonstrated itself a power for good in the cummunity. Germany seems to be lending herself tains were hung about the orchestra, seems to have had a decided influence on men who had previously expressed themselves strongly against the plan, and even Richard Strauss, who had at first played Bruckner's minth symphony on the stage, declared that in phony on the stage, declared that in the ist in or in some way to make the players and conductor invisible to the audience. The "reform" is being applicated and is gaining strength, and plauded and is gaining strength, and writer as Paul Ehlers hopes that the immediate victory of "the idea" will lead to its universal adoption in the future. The idea was not new even future. The idea was not new future it is above the alm of the most none future it was in the c The program arranged for Miss Berkhoel's concert, to be given next Friday evening, is a most artisitic one. The affair will be under the auspices of the Ladies' Aid society of the First Congregational church, and Miss Berkhoel will be assisted by Mrs. C. E. Richards, Miss Esther T. Allen and Miss Judith Evans as accompanist. The programme (a) "Falith, Fallah" ...F. Van der Stucken (b) "Kennst, du das Land"Liszt Miss Berkhoel.

past year, has tendered his resignation on account of his business. Mr. Curtis' place has not yet been filled. f the audience on psychological, aes-

4 4 4 Now that estimates of "Parsifal" are in order, it is of interest to read how W. H. Hadow of Oxford university, whose admirable "Studies in Modern whose admirable "Studies in another music" (Macmillan) has passed through several editions, sums up his opinion of it:

"There are two reasons why 'Parsi"There are two reasons why 'Parsi"There are two reasons why 'Parsi-

opinion of it:

"There are two reasons why 'Parsifal' has a claim to be considered Wagner's masterpiece. In the first place, its emotional level is more sublime Parsifal, through sheer purity and in-nocence of heart, triumphs in that noblest of all victories which turn an enemy into a disciple. Kundry, enslaved to the vile service of an envery strongly to the idea of either hiding the orchestra and director at a concert or darkening the hall. The experiment at Heidelberg, where curtains were hung about the orchestra, seems to have had a decided influence on men who had neviously expressed. mystic halo of religion, may well be to the monument, which was covered ranked among the few immortalities with wreaths and flowers, many of art. Its significance, at any rate, raises it above the aim of all other.

of his instruments differs from that usually employed. But the plan of taking away the disturbing influence of players and singers and their actions and movements has for many years troubled men of thought, and died eleven years ago. Madame Sterness and Highlander wandering in his

ling was born in Sterlingville, Jefferson county, N. Y., the youngest daughter of James Sterling, descended from the Bradfords of Massachusetts. Madame Sterling studied with several of admitted that whenever the Highlanddame Sterling studied with several of the most famous singing teachers of this generation. First with masters in New York and then with Manuel Garcia, Paulino Viardot-Garcia and Marchesi in Europe. All of her teachers were proud of her and raved over her voice. It was a rarely beautiful organ, but fine as it was Madame Sterling never could be persuaded to go on the operatic stage—the goal of nearly every woman that ever had a voice. Madame Sterling made her London debut at one of the Covent Garden concerts in 1873. Two years later she was married to Mr. Mackinlay. After that she devoted her life to concerts and oratorio. As a ballad singer she was especially admired in England. When she returned to America after her first triumphs abroad she was heard in the best concerts. America after her first triumpns abroad she was heard in the best concerts.

In private life Madame Sterling was recognized as a woman of noble character and ideais. She was a vice president of the Woman's Christian Temperance union and interested in other forms of philanthropy. She was in her lifty-fourth year.—New York Musical Courier.

that Brahms himself wrote sonatas for the pianoforte only early in his career, and therefore preferred the shorter forms of the romantic school.—New York Evening Post.

Clifton Bingham, the author of "In Robert J. Caskey, Principal, Salt Lake City. City.

City. Hungerford Academy.

Charles F. Romes, Principal, Salt Lake City. The memorial to Lizt which was cut by the German sculptor, A. Fremd, and erected recently in Stutigart, is than to hear bad singing or bad play

than to hear oad singing or oad playing.

He was visiting, last month, a cousin of his in London, and this cousin has a son, a boy of 12 or 12, who practices on the plane every morning. The muscular lad, banging false notes from the instrument, with tremendous vigor. another tribute to the master and a further mark of appreciation of his greatness. It was unveiled with im-

Kitty of Coleraine.

Kitty of Coleraine.

(London News.)

As beautiful Kitty one morning was tripping

With a pitcher of milk from the fair at Coleraine;

When she saw me she stumbled, the pitcher down tumbled,
And all the sweet buttermilk watered the plain.

Oh! What shall I do now? 'twas looking at you now.

Sure, sure, such a pitcher I'll ne'er meet again;

'Twas the pride of my dairy; oh, Barney McCleary,
You're sent as a plague to the girls of Coleraine.

I sat down beside her, and gently did

She vowed for such pleasure she'd break Twas haymaking season-I can't tell the Misfortunes will never come single 'tis For very soon after poor Kitty's disaster The devil a pitcher was whose in Coler-

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which they would be punished hereafter he hoped that the English did not invent the bagpipe—London Telegraph.

Not for many years has a real "won-derchild" set the musical world of Eu-rope into such a ferment as his this 19-Not for many years has a real "wonderance union and interested in other forms of philanthropy. She was in her lifty-fourth year.—New York Musical Courier."

Another musical legend has been annihilated. The story has been told innumerable times how Liszt once received, at Weimar, a visit from Brahms, who fell asleep while Liszt played him his B minor Sonata, whereat Liszt was so angry that he left the room. There is not a word of truth in this tale, according to Max Kalbeek, who has just brought out the first voiume (459 pages, extending to the years with the compositions of the young Brahms that they recommended him to Schumann. It appears that when Brahms first sent specimens of his work Schumann returned them with the remark that he had no time to look them over. When he subsequently, after a long silence, wrote an article in which he announced Brahms as the new musical "Messiah," Hans von Bullow do develop his genius quietly and away from the "noise and hullablow do develop his genius quietly and away from the "noise and hullablow to develop his genius quietly and away from the "noise and hullablow to develop his genius quietly and away from the "noise and hullablow to develop his genius quietly and away from the "noise and hullablow to develop his genius quietly and away from the "noise and hullablow to develop his genius quietly and away from the "noise and hullablow to develop his genius quietly and away from the "noise and hullablow to develop his genius quietly and away from the "noise and hullablow to develop his genius quietly and away from the "noise and hullablow to develop his genius quietly and away from the "noise and hullablow to develop his genius quietly and away from the "noise and hullablow to develop his genius quietly and away from the same time from the first of the future. It is told of the boy that when asked, after hearing the come of musical parents, and his father is an accomplished violinist. In a masterful way, which to violin students will make the child stands for in a father is

instrument with tremendous vigor, tried Mr. Bingham not a little.

who had gathered to honor the memory of the composer wandered at moon to the Rose Hill, near which, among a clump of oaks, the monument is placed, admired the beautiful and very successful work, indulged in reminiscences of the master and wandered home again. The ceremony proper consisted of a performance of the "Holy Elizabeth" oratorio on one evening and a symphony concert, directed by Siegfried Wagner (Liszt's grandson), on the next night as a Liszt festival. On the day following there was a pilgrimage tried Mr. Bingham not a little.

"What on 'earth are you playing there, Jimmy?" the song writer called from the next room one morning.

"An exercise from 'First Steps in Music,'" the boy answered.

"I knew you were playing with your feet," said Mr. Bingham, "but would you mind stepping a little lighter on the keys?"

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chide her,
That such a misfortune should give her
such pain:
A kiss then I gave her, and ere I did lave

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Board of Trade Building, Salt Lake City, Utah. Any stock upon which said assessment may remain unpaid on Feb. 23, 1994, and advertised for sale at public anction, and, unless payment is made before, will be seld on March IT. 1994, to ap the delinquent on Feb. 23, 1994, will be delinquent on Feb. 24, 1994, and advertised for sale at public anction, and, unless payment is made before, will be seld on March IT. 1994, to ap the delinquent assessment, together with the cost of advertising and expenses of sale.

H. B. WINDSOR,
ESTABLISHED 2889.

EAGLE MINING COMPANY. LOCAtion of principal place of business, Salt Lake City, Utah Notice is hereby given that the board of directors of the abovenamed corporation, at a meeting of said board duly called and regularly held at the office of the company in Salt Lake City. Utah. on Jab. 18, 1904, levied an assessment on early of one cent per share on all the issued and outstanding shares of the capital stock of the corporation, payable on Feb. 25, 1994, will be delinquent on Feb. 24, 1994, will be delinquent on Feb. 24, 1994, and advertised for sale at public anceton, and unless payment is made before, will be seld on March IT. 1994, to ap the delinquent assessment, together with the cost of advertising and expenses of sale.

WILLIAM PISCHEL.
Secretary Eagle Mining Company, Rooms 29 and 21 Commercial National Bank Block. Sait Lake City, Utah.
Notice of Assessment No. 8. EAGLE MINING COMPANY. LOCA-

Notice of Assessment No. 8.

Delinquent Notice. OSEORNE MINING & MILLING company. Principal place of business, Salt Lake City, Utah. Location of mines, Park Valley. Notice—There are delinquent upon the following described stock on account of assessment No. 1 of one-cighth (b) cent per share, levied on the 22d day of December, 4933, the several amounts set opposite the names of the respective shareholders, as follows; No. No.

Notice.

Notice.

Notice.

The annual meeting of stockholders of the Daly West Mining company, a corporation of Colorado, for the election of directors and the transaction of such other business as may lawfully come before it, will be held at the office of the employers, the office of the services, and the transaction of such other business as may lawfully come before it, will be held at the office of the employers, 1904, and 1905, and 1905,

SIX MASTERPIECES OF ENGLISH GRAND OPERA.

Violin—"Legende" ... Wieniawski
Miss Allen.
Aria, "Joan of Arc's Farewell to
France ... Tschaikowsky pany with a repertoire of six masterpieces, representing four schools of opera, all to be sung in the vernacular, there arises anew the ever discussed and, heretofore, never settled question as to whether vocal music should be rendered with its original verbal text, or whether a translation into the native tongue should be substituted.

From an abstract argumentative standpoint there would seem to be absolutely no excuse for an opera in an unintelligible tongue. The music drama is indisputably the highest form of lyric art and should be withtousands upon thousands of sincere music lovers in this English-speaking land, there are few opportunities to become familiar with the greatest certs will be glad to learn that Held's band has something fine in store for

them next Sunday, as announced in westerday's Herald. The Schumann Concert company is very highly spoken of wherever they have been heard, and doubtless all music lovers will look forward to a read treat in the musical line at their appearance. Following is the program for tonight: darch-"A Lucky Duck".........Whitne; caprices-(a) "Sunburst" (a novelty) (b) "The Darkee Patrol." Grand selection—"The Strollers"

Engranders
Ballads for cornet—(a) "Sweethear's

Aiways"

(b) "She Was Bred in Old Ken
tucky" tucky" Mr. Heid.
Soprano solo—"Fare Thee Well"...Compt.
Miss Emily Larson.
"Second Hungarian Rhapsody" (by

an in any other transported and any other transported and in any other transported any other transported and in any other transporte A new oratorio, "The Apostles," by Edward Elgar, will be presented Tuesday evening in New York by the Oratorio society. It will be given in Carnegie hall, and Mr. Frank Damrosch will be the director. The work is in two parts, although a third part is to be written later. The first deals with in her own torgue in her own country. No singer can appear in the Paris opera house unless he is able to sing in French, nor in the German

two parts, although a third part is to be written later. The first deals with the earlier incidents in the life of Jesus, his selection of the apostles, the incident of Galillee, his preaching, etc. The second embodies all the details of the betrayal and the crucifixion and goes on to the ascension. In an article on the subject an eastern paper speaks of the profound impression created by Mr. Elgar's former work, "The Dream of Gerantius," and predicts for the new work a like interest. "I hope the time will come when e can compel our Terninas, our ameses, our Calves and our Gadskis sing here in English, and in good pels our painters and our singers to go abroad and secure a foreing rep-utation before they are appreciated at their own value in their own coun-

Even Henry Conried, that devotee Goethe, is a firm believer of opera in English, at least in homeopathic doses, and has announced a production this season of at least one opera in English at the Metropolitan in New York, and expects next year to make years and productions.

However, the greatest artists, and even one of David Bispham's reputation and supposed patriotism, still deery the English tongue as the language of the future in opera. Their strongest argument is the lack of melodious syllables. Yet with all this argument none has shown the temer-ity to claim the German tongue more melodious than the English.

Walter Damrosch. Heinrich Conried, izen, and even then they are given in Mr. Savage and their numerous folatowers, including both artists and Only an English singing grand operative general public, rauging themeometry is able to present worthy selves on one side or the other of the productions and capable ensemble

imported drama, lyrical or otherwise, is performed in this country.

Beauties of Score.

by the composer. It is too long since the dark ages to argue with a twen-tieth century citizen that he must take the story of his opera by faith and be satisfied with the lyric beau-

question: In what constitutes lyric English companies as the Carl Ross, beauties of an opera? What was the inspiration of the composer? Was it merely to play with tonality, or are themes, melodies and arias supposed to be inspired by thought, action of the composed. That Mr. Savage has been wise as well as bold is proved by the estimation of the composed. shows some standard classical selections.

Miss Lottie Owen will sing an "Salve Regina," by Paulo (horza, at St. Mary's todar.

Mr. J. W. Curtis, who has been the leader of St. Paul's choir during the leader of St.

where, in a word, the back door of many a home opens on a domai where another tongue is spoken. Fe students will not maintain that English is the language of the future Walter Damrosch believes it, Colone Henry W. Savage believes it, and both seem to believe that grand opera in English is to be the grand opera of the future for the same reason. Indeed, opera as it was orginally introduced in this country, came in English guise, and was not otherwise until the advent of the Havana Opera company a half-century ago. In those days opera sung in English was supported nobly. It w there any reason why it should not be so in these days?

The Imported Article.

But somehow, in some way, it beer tongue when the music dram came to town. Grand opera in Eng lish retired in favor of the imported article as it is now presented by the Italian Opera company. For years it slumbered, was decried and dwelt in rags. Various venturies by nobleminded if not inspired producers were coldly received. Fortunes were expended by a number of impressarious unnecessary to mention.

It was not until within the last decade, when Mr. Savage with a wellsustained effort began to build his now famous organization, that grand opera in English showed any signs of resuscitation. Not only did this Boston impressario present the old works that had been translated for years and forgotten, but during the last five years since the phenomenal success of his English singing com-pany in New York at the Ameria can theatre, this resolute manage has secured original translations o the newer operas, and each season presents some new masterpiece in the English tongue, Last season it was Puccini's "Tosca," the greatest com-position of the modern Italian school, and this year he has elevated his or-ganization still higher by presenting Verdi's brilliant "Othello" in English. Both these works will have bee such notes are being associated with heard in Baltimore after the coming such and such syllables as arranged week of opera at the Lyric.

In choosing his course, and pursuing it, Mr. Savage brings his enterprise into line both with those of the great German managers, whose nd be satisfied with the lyric beau-prospectuses name hosts of French operas, all to be sung in German, This also brings forward another and with those of such important

well as bold is proved by the estima-tion won by his company and their performances. The great average public ever-whre cares primarily for the operas themselves, and wants to behold them lucidly and not darkly

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make several such productions. Language of Future. . . . Dr, and Madame Brodbeck will give an evening of folksongs and modern and classical music Tuesday at Loi-selle's hall. They will be assisted by a number of pupils from the Conserva-tory of Music, and their programme shows some standard classical selec-

the meantime, the history of Savage's big organization is es-

With the approach of the Henry W. that a season of Italian opera is only cans, and our very environment pre-Savage English Grand Opera com-pany with a repertoire of six mas-

to become familiar with the greatest During Manager Savage's present lew York season there has been a singers, except at prices that pracresh impetus given the subject, with valter Damrosch. Heinrich Conried, lzen, and even then they are given in Ir Savage and their newspapers of the subject of th

long-mooted question. Mr. Damperformances at prices that are non-rosch has had the last word so far, and notwithstanding his adherence to German opera in the Wagnerian student by the mere act of reaching be placed on the side of English forth his arm to a book shelf may grand onera. pull down a worthy version of the work and acquaint himself with the "In America," says Mr. Datas and beauties of the poets, historians and where singers are paid more, and beauties of the poets, historians and where the best in music costs more essayists of all tongues. To make the than in any other country, in the lyric drama equally accessible as a world, opera-goers can never hear source of information, or, in other world, opera-goers can never hear source of information, or, in other

> the special student to spend time in mastering a work in its foreign language when an adequately translated version is procurable," and without dwelling upon the fact that continuately additional and contents to have the nental audiences prefer to have the opera or play presented in their own tongues, it may be observed that there is no reason why the adaptation of an English text is not par-

When a drama is being presented, whether lyrical or otherwise, it is equally as important to know what is going on, what motives are urging the personages, what passions are being expressed, what human action, in short, is being portrayed. as it is to be assured that such and